

## UNIT 4: "...AND YOU WILL KNOW US BY THE TRAIL OF DEAD" (9 WEEKS)

"THE SOCIAL ANXIETY AND MANIPULATION OF HAMLET AND DARL AND OTHER OUTSIDER POETIC VOICES"

MATERIALS: *Hamlet: Prince of Denmark*; T. S. Eliot's "Hamlet and His Problems"; A Study of William Shakespeare ((images include Laurence Olivier as Hamlet; Shakespeare's signature and two portraits; the Globe Theatre); "Shakespeare's Theater"; "The Range of Shakespeare's Drama: History, Comedy, and Tragedy"; "A Note on Reading Shakespeare"; "Perspectives on Shakespeare: The Mayor of London (1597), Objections to the Elizabethan Theater; Lisa Jardine, On Boy Actors in Female Roles; Samuel Johnson, On Shakespeare's Characters; Sigmund Freud, On Repression in *Hamlet*; Jan Kott, On Producing Hamlet; Coppelia Kahn, On Cuckoldry in *Hamlet*; Russell Jackson, A Film Diary of the Shooting of Kenneth Branagh's *Hamlet*; Louis Adrian Montrose, On Amazonian Mythology in *A Midsummer Night's Dream*; James Kincaid, On the Value of Comedy in the Face of Tragedy Two Complementary Critical Readings: Joan Montgomery Byles, Ophelia's Desperation; Sandra K. Fischer, Ophelia's Mad Speeches; ENCOUNTERING DRAMA: Hamlet in Popular Culture and Performance painting: Eugne Delacroix, *Hamlet and Horatio in the Cemetery*; painting: Eugne Delacroix, *The Death of Ophelia*; Faulkner's "A Rose for Emily"; "Barn Burning"; Faulkner's Nobel Acceptance speech; *As I Lay Dying*; Bedford's "Critical Case Study: William Faulkner's "Barn Burning" (images include William Faulkner's signature and two portraits; Oxford Hardware Store; Goodwin and Brown's Commissary; Rowan Oak) A Brief Introduction William Faulkner, Barn Burning Perspectives on Faulkner: Jane Hiles, Blood Ties in "Barn Burning"; Benjamin DeMott's "Abner Snopes as a Victim of Class"; Gayle Edward Wilson's "Conflict in 'Barn Burning'"; James Ferguson's "Narrative Strategy in 'Barn Burning'"; QUESTIONS FOR WRITING: "Incorporating the Critics"; A SAMPLE STUDENT PAPER: "The Fires of Class Conflict in Faulkner's "Barn Burning"; Picasso's *Daniel-Henry Kahnweiler, Woman Playing the Mandolin, Self-Portrait, The Guitar Player*; ENotes Lesson Plans, Teaching Units, Activity Packs, Response Journals, and Multiple Perspectives; Bedford's "Writing about Poetry: From Reading to Writing"; QUESTIONS FOR RESPONSIVE READING AND WRITING: Elizabeth Bishop's "Manners"; A SAMPLE CLOSE READING: An Annotated Version of Bishop's "Manners"; A SAMPLE STUDENT ANALYSIS: "Memory in Elizabeth Bishop's "Manners"; *The Bedford Anthology*; *How to Read Literature Like a Professor*; selected poems, criticism, essays, AP test-prep materials

"For Once Then Something" Robert Frost

"The Flea" John Donne

"I Like a Look of Agony" Emily Dickinson

"Valediction: Forbidding Mourning" John Donne

"The Road Not Taken" Robert Frost

"Bright Star" John Keats

"Dover Beach" Matthew Arnold

"Lucinda Matlock" Edgar Lee Masters

"Because I could not Stop for Death" Emily Dickinson

"Sonnet 116" William Shakespeare

"Daddy" Sylvia Plath

"The Author to her Book" Anne Bradstreet

"The Red Wheelbarrow" William Carlos Williams

"Cut" Sylvia Plath

"I Heard a Fly Buzz—when I died—" Emily Dickinson

"To My Dear and Loving Husband" Anne Bradstreet

"Lady Lazarus" Sylvia Plath  
"Out, Out—" Robert Frost  
"Theology" Ted Hughes  
"The Soul selects her own Society" Emily Dickinson  
"To His Coy Mistress" Andrew Marvell  
"Evening Hawk" Robert Penn Warren

#### ESSENTIAL QUESTIONS:

- What can we learn from tragedy, death, suffering, and sickness?
- How do we cultivate cultural, social, religious identity?
- What is the role of language in poetry, prose fiction and literary criticism?
- What are the relationships between the individual, family, and community?

#### QUESTIONS FOR CLASSROOM DISCUSSION AND WRITING:

1. What, if any, is the narrative action in the poem?
2. How many personae appear in the poem? What part do they take in the action?
3. What is the relationship between characters?
4. What is the setting (time and location) of the poem?

B. *Point of view*. An understanding of the poem's point of view is a major step toward comprehending the poet's intended meaning. The reader should ask:

1. Who is the speaker? Is he or she addressing someone else or the reader?
2. Is the narrator able to understand or see everything happening to him or her, or does the reader know things that the narrator does not?
3. Is the narrator reliable?
4. Do point of view and dramatic situation seem consistent? If not, the inconsistencies may provide clues to the poem's meaning.

C. *Images and metaphors*. Images and metaphors are often the most intricately crafted vehicles of the poem for relaying the poet's message. Realizing that the images and metaphors work in harmony with the dramatic situation and point of view will help the reader to see the poem as a whole, rather than as disassociated elements.

1. The reader should identify the concrete images (that is, those that are formed from objects that can be touched, smelled, seen, felt, or tasted). Is the image projected by the poet consistent with the physical object?
2. If the image is abstract, or so different from natural imagery that it cannot be associated with a real object, then what are the properties of the image?
3. To what extent is the reader asked to form his or her own images?
4. Is any image repeated in the poem? If so, how has it been changed? Is there a controlling image?
5. Are any images compared to each other? Do they reinforce one another?
6. Is there any difference between the way the reader perceives the image and the way the narrator sees it?
7. What seems to be the narrator's or persona's attitude toward the image?

D. *Words*. Every substantial word in a poem may have more than one intended meaning, as used by the author. Because of this, the reader should look up many of these words in the dictionary and:

1. Note all definitions that have the slightest connection with the poem.
2. Note any changes in syntactical patterns in the poem.
3. In particular, note those words that could possibly function as symbols or allusions, and refer to any appropriate sources for further information.

E. *Meter, rhyme, structure, and tone*. In scanning the poem, all elements of prosody should be noted by the reader. These elements are often used by a poet to manipulate the reader's emotions, and therefore they should be examined closely to arrive at the poet's specific intention.

1. Does the basic meter follow a traditional pattern such as those found in nursery rhymes or folk songs?
  2. Are there any variations in the base meter? Such changes or substitutions are important thematically and should be identified.
  3. Are the rhyme schemes traditional or innovative, and what might their form mean to the poem?
  4. What devices has the poet used to create sound patterns (such as assonance and alliteration)?
  5. Is the stanza form a traditional or innovative one?
  6. If the poem is composed of verse paragraphs rather than stanzas, how do they affect the progression of the poem?
  7. After examining the above elements, is the resultant tone of the poem casual or formal, pleasant, harsh, emotional, authoritative?
- F. *Historical context*. The reader should attempt to place the poem into historical context, checking on events at the time of composition. Archaic language, expressions, images, or symbols should also be looked up.
- G. *Themes and motifs*. By seeing the poem as a composite of emotion, intellect, craftsmanship, and tradition, the reader should be able to determine the themes and motifs (smaller recurring ideas) presented in the work. He or she should ask the following questions to help pinpoint these main ideas:
1. Is the poet trying to advocate social, moral, or religious change?
  2. Does the poet seem sure of his or her position?
  3. Does the poem appeal primarily to the emotions, to the intellect, or to both?
  4. Is the poem relying on any particular devices for effect (such as imagery, allusion, paradox, hyperbole, or irony)?
- SOCARTIC SEMINAR: What are Hamlet's problems? According to Eliot? Coleridge? To you?
- WRITING PROMPT: What is metadrama and metatheatricity? Why does Hamlet use it to "catch the conscience of the king"?
- J. How is stream-of-consciousness narration in *As I Lay Dying* analogous to cubism in art?
- K. What is black comedy? Is *AILD* comedy, tragedy, or metatheater?
- WRITING PROMPT: Is Faulkner's vision in *his fiction* as positive and uplifting as the vision expressed in this Nobel lecture? Or is his fiction more ambivalent?
- WRITING PROMPT: Write an additional narration to be placed at the end of *As I Lay Dying* in the style of one of the existing characters.

SAMPLE ESSAY PROMPT:

"Oprah included *As I Lay Dying* in her Book Club. She had an online professor who took readers' questions online. Below is one of them:

Dear Professor Hamblin,

I am confused about Addie's quote that Anse has three children who are his and not hers: "I gave Anse Dewey Dell to negative Jewel. Then I gave him Vardaman to replace the child I had robbed him of. And now he has three children that are his and not mine" (p. 176). Who is the child that Addie had 'robbed him of'? — aquasprite

Read the three narrations that deal with Addie's secret: "Cora", "Addie," and "Whitfield." Then, in a well-developed response, answer the question using textual support from each chapter. You may use the blogger style when addressing "aquasprite."

STUDENTS WILL BE ABLE TO:

...IN ADDITION TO THOSE ALREADY STATED IN UNIT ONE...

RE: *As I Lay Dying*:

- Become another character in the story, such as the unseen neighbor Lefe, the new Mrs. Bundren, or Cletus the Fetus. Write your own narration to be inserted into the novel (probably but not necessarily) at the end.
- Analyze Darl as sane or insane
- Analyze natural elements in the novel (earth, water, fire, wind)
- Compare Addie's narration to an Emily Dickinson poem
- Analyze novel as a comedy or a tragedy
- Analyze role Addie as a nihilist
- Contrast: Anse v. Addie; Cora v. Addie; Darl v. Jewel; Peabody v. Bundrens
- Create and play an "As I Lay Dying" board game

RE: *Hamlet*:

1. Identify and discuss the characteristics of this play that mark it as a Shakespearean tragedy.
2. Discuss the major themes in the play:
  - A. Each person must experience evil, including his or her own contamination as a result of it.
  - B. People are not always what they seem; they often play a deceptive part.
  - C. Revenge is not always justifiable for an individual.
  - D. The psychological state of depression, or thinking too much, can prevent a person from taking practical action.
3. Discuss Shakespeare's style, including the use of figurative language, symbolism, and the dramatic techniques of soliloquy, aside, dramatic foil, and allusion.
4. Identify the aspects of Hamlet that classify it as a revenge tragedy.
5. Understand Hamlet's varying state of mind and how his condition relates to his soliloquies.
6. Discuss Hamlet and Ophelia's relationship, including what aspects lead to her madness and death.
7. Describe the importance of the ghost as it relates to Hamlet and the themes of the play.

## POETRY ANTHOLOGY PROJECT

*For this project, you must select and research the following:*

- Two poets before 1900; two after
- At least one male poet; at least one female poet
- At least one American poet; at least one British poet
- Poets cannot be duplicated; we will have a draft to determine order

*For each poet, you must include:*

1. Biographical chart with #1 through #9 below, organized in a creative way (like an album cover or a Facebook page).
2. Analysis of 2 short poems (10-20 lines), 1 mid-length poems (20-50 lines); no (50+lines)
3. 5-10 minute presentation in which you analyze one short or mid-length poem in front of class; cannot be duplicated by another in class
4. One original "cover poem" in which you mimic one of your author's poems

### **Section One: The Biography**

1. Poet's birth and death date
2. Poet's hometown and areas of primary residence
3. School of poetry to which poet belongs
4. Poet's major influences
5. Poet's contemporaries
6. Poet's major followers
7. Poet's major works (books, anthologies) and dates of publication
8. Poet's primary subject matter, or source of inspiration
9. Elements of poet's style and rhythmic effect

**Section Two: Poetry Analysis:** choose 2 short poems (10-20 lines) or 1 mid-length poem (21-50lines). For each, address the following:

1. **What is the dramatic situation?**  
That is, who is the speaker (or who are the speakers)? Is the speaker a male or female? Where is he or she? When does this poem take place? What are the circumstances?
2. **What is the structure of the poem?**  
That is, what are the parts of the poem and how are they related to each other? What gives the poem its coherence? What are the structural divisions of the poem?
3. **What are the major theme(s) of the poem?**  
Controlling Idea: The theme of a literary work. The controlling idea of a poem is the idea continuously developed throughout the poem by sets of key words that identify the poet's subject and his attitude or feeling about it. It may also be suggested by the title of a poem or by segment of the poem. It is rarely stated explicitly by the poet, but it can be stated by the reader and it can be stated in different ways. The controlling idea is an idea, not a moral; it is a major idea, not a minor supporting idea or detail; and it controls or dominates the poem as a whole.
4. **What are the important images and figures of speech?**  
What are the important literal sensory objects, the images, such as a field of poppies or a stench of corruption? What are the similes and metaphors of the poem? In each, exactly what is compared to what? Is there a pattern in the images, such as a series of comparisons all using men compared to wild animals?
5. **What are the most important single words used in the poem?**  
This is another way of asking about diction. Some of the most significant words in a poem aren't figurative or images but still determine the effect of the poem. A good reader

recognizes which words — usually nouns and verbs, adjectives and adverbs — are the keys to the poem.

6. **What is the tone of the poem?**

The tone of a poem is roughly equivalent to the mood it creates in the reader. The tone may be based on a number of other conventions that the poem uses, such as meter or repetition. If you find a poem exhilarating, maybe it's because the meter mimics galloping. If you find a poem depressing, that may be because it contains shadowy imagery. Tone is not in any way divorced from the other elements of poetry; it is directly dependent on them.

7. **What literary devices does the poem employ?**

The list of rhetorical devices that a writer may use is enormous. The terms you should worry about are, above all, metaphor, simile, and personification.

8. **What is the *prosody*, or rhythm and intonation, of the poem?**

Read the poem out loud and note the rhyme, meter, and sound effects. How do they contribute to the overall tone of the work? Look at the white space, which indicates silence between the words. Is there a pattern? How does the white space affect the reading of the poem?

**Section Three: Teaching One Poem:** using a presentation device, analyze one poem for the class. Must be approximately 5 minutes. There are penalties for not meeting time limit. Include the following information in your speech:

1. Presentation of biographical chart
2. A reading of the poem
3. A line by line (or, if it's a longer poem, a stanza-by-stanza) translation of the poem, **underlining key vocabulary, figurative language, marking rhyme scheme and metrical effects, or drawing pictures to illustrate the action of the poem** from your analysis (#1-8). Use a Power Point or overhead transparency.
4. Analysis of the poem's overall theme(s).
5. Use of the following pneumonic devices for analysis: TP-CASTT (Title, Paraphrase, Connotation, Attitude, Shifts, Title, and Theme), SAT-OPS (Speaker, Attitude, Topic, Occasion, Purpose, Subject), and SPIT M&Ms (Speaker, Parts, Imagery, Theme, Metaphor, Meter)

**Section Four: Writing the "Cover Poem":** in an original poem of at least 10 lines, you need to emulate any one (1) of your poems in terms of poet's style, subject matter, rhythmic effects, and tone. It's not a "Weird" Al Yankovich song, but it should be fun.

"This Is Just To Say"

*by William Carlos Williams*

I have eaten  
the plums  
that were in  
the icebox  
and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet

"This is Just to Post-It"

*by Carlos Bill Carlos*

I have failed  
to put down the toilet  
toilet seat in  
the bathroom  
and upon which  
you were most likely  
going to sit  
just now

I'm sorry  
It was so stained  
and smelly

and so cold

and germy